

# FIRST PARISIAN MODELS RECKLESS, ARTISTIC MIXTURE

Periods and Peoples Madly Jumbled in Early Styles, but With Charming Results

By ELEANOR HOYT BRAINERD.

"VOYCE" says the French dressmakers. "Since all the world is topsyturvy this year, since all the old rules are broken and all the old barriers down, why worry about fashion consistency?"

And forthwith they proceed to mix periods and peoples and theories with reckless hands—but always with the artist's eye for results. They wed First Empire backs to Moyen Age fronts. They merge Louis XV. formality with Russian inoucance. They take an Italian officer's coat and a chausse and fashion from them a thing incredibly chic. They make the Empress Eugenie and Lucrezia Borgia promenade hand in hand.

At least that is the general impression given by the first showing of Parisian models.

At the moment of writing most of the French openings are still to come, but the cable has brought word of what certain houses are offering, and a few New York houses are already showing groups of French models for autumn and winter that can be accepted as fairly indicative of what Paris is to send us later.

Far down on Broadway one of these groups is attracting a great amount of attention, and meeting the attention it is receiving, for the frocks and costumes and coats have been very cleverly selected, and all present interesting features, though none commits its sponsor to marked eccentricity.

Martial Armand, Jenny, Bulloz, Callot, Cheruit, Lanvin, Bernard—all these are represented in this fashion prelude, though the Callot and Cheruit models are but typical models from those famous makers and give no definite clue to any new and original ideas these houses may exploit later.

Bulloz and Jenny, on the other hand, commit themselves more or less definitely, though to no one path. "We will wander," they say, "wherever the wandering seems good," but both have evidently visited Russia in passing and both have made their bows to Italy—Italy medieval and Italy of today. Those two influences have, it seems, had much to do with fashions for the new season—and what more natural?

With Russia and Italy allied to France and fighting brilliantly in the common cause, the eyes of patriotic French designers have naturally turned toward these two countries.

England? Well, England is fighting brilliantly too; but England is not so rich a mine of fashion suggestion, not so picturesque, so colorful. As for Belgium, Paris loves her, but she too is less adaptable from the couturier's viewpoint than Russia and Italy; so one can do little more than make the Belgian hare of the Belgian officer's coat fashionable among petry and take a detail here, a detail there from Belgian sources.

On the whole, the leading motifs throughout the fashions of the new season seem likely to be Russian, First Empire and Moyen Age—wide latitude surely and likely to lead to some awful mixed brews; but in the hands of genuine artists capable of great charm.

There is Jenny, for example. Her career has been a bit meteoric, but she stands now with the first grade houses, though her critics insist that she keeps popularity in her eye to the detriment of her art. After all, clothes are for the many, and the designer who hits the bullseye of popularity without sacrifice of charm deserves an overwhelming vote of thanks.

Well, this Jenny still loves the short waist line, the youthful short waist line that survives through all seasons and that this year promises to figure very prominently among evening frocks, and indeed in wear for all hours.

The problem of the First Empire waist line and the very full skirt is puzzling in the province of frocks, and if the empire idea obtains enthusiastic general sanction it will doubtless lead to more radical curtailing of skirt width than initial showings indicate; but, so far, softness of material is the saving grace, and in coats a flowing, or at least very full, coat skirt is not necessarily incongruous with a high waist line.

Jenny has sent over to the lower Broadway house a costume of black velvet that flirts with both First Empire and Russian ideas and holds out a friendly hand to Belgium as well. The body of the coat is simple, long and plain of sleeve, high and rolling of collar, short of waist; but the coat skirt falls almost to the bottom of the skirt in Russian tunic fashion, and sweeps out in soft, but very ample fur edged folds over a wide plain skirt. The fulness of this coat skirt is held in tiny box plaits for some distance below the waist line, which prevents the bunchy look to which high waist lines and full skirts are liable when in combination. The fur of the collar, bordering band and skirt is Belgian hare, the grizzly gray pelt that, though not beautiful, is effective, if cleverly used, and that is, it appears, to be extremely modish.

And, by the way, the fur belt, whether running all the way round or used merely across the back, as in this Jenny model, is seen upon numerous costume coats and separate coats and is often successful.

Another Jenny model, and one likely to achieve swift popularity, tosses only a high fur collar as tribute to Russia and combines a jaunty, straight short coat back with a long waisted Moyen Age front without injuring the feelings of either. The material—well, the material is dramatic French; for it is velvet of the new red—bivouac—and its beautiful rather dull tone holds a suggestion that hints if one be over-sensitive to associations. Where but in France could one in all seriousness and patriotic fervor classify a color as "inspired by the blood stained soil of the country"? One must take one's fashion very seriously to lend it such aid as that without wincing.

But it is a lovely color, this bivouac red, warm without being bright, and it will doubtless be much used. There is a little cloth, along with the fur, in the trimming scheme of Jenny's bivouac velvet model, and this cloth, on the coat fronts, along the lower edge of the low belt and around the cuffs, is embroidered lightly in dull gold—more symbolism if one chooses to take it so, though Jenny probably applied the gold only because it looked well.

The straight, soft, very high fur collar of last winter is evidently to have another season, though the big turndown collar and cape collar of fur will be much worn. The Russian feeling inspires the new less of life for the high straight collar; and, where it is not quite plain, it may perhaps be less high, though close and straight and may have a little standing or turnover collar of embroidered cloth or velvet above it.

Martial Armand, for instance, gives to one of his models a straight medium wide band of fur around the throat with a little standing collar of gold embroidered dark blue cloth rising above the fur, the points quite high at each side of the chin. A narrow line of the embroidered cloth falls below the fur band around skirt and back. This model has a Louis XV. back of much distinction, slightly flared, with the typical Louis Quinze hint of graceful curves and with embroidered motifs and bound buttonholes decidedly of the period; but the front of the coat—Russian, undoubtedly Russian, straight, full, belted, yet melting harmoniously into the Louis XV. back and with nothing dissonant about the harmony.

Bulloz loves the Russian—he loves the Italian, too, but that's another story—and he does much with the low waist and straight long front lines that are chased in the Moyen Age. He has a deep ivory cloth model trimmed in Hudson seal in which the Russian collar and tunic and the long waist are most felicitously combined.

Broadcloth is once more in favor, but soft, light, glossy zibeline and cloths of the velours de laine type have not lost any of their hold upon the public fancy, and velvet promises to be enormously worn. Roullet, the magician of the French textile world, has achieved a "filze velvet" which is to velvet what fibre silk is to silk and which is likely to be used greatly as a substitute for velvet. He has brought out a new cloth, too, concerning which one hears much and which the French dressmakers have bought freely, so that we are fairly sure to see many smart models built up of it.



Two suits on Moyen Age lines, one of bivouac red velvet by Jenny and one by Bulloz of biscuit cloth trimmed with Hudson seal.

Tornado blue, a new blue that seems likely to be a favorite, is cleverly named, for it has much the quality of the deep purplish blue storm cloud, with a dash of gray in it—a color of distinction and particularly lovely with gray of the right tone, preferably the new Italian gray. The smoky grays and the tones of gray that are particularly good with mole-skin will undoubtedly be modish, and early models show some very likable effects in medium grays trimmed in dark blue or other brown fur. Cluster, however, and other soft medium or light browns are trimmed in beaver and in other pelts dyed to the tone of the frock or contrasting well with it, and the trimming other fur, Italian lace of beautiful deep red and just a touch of embroidery in tiny gold beads on the long ends of a narrow, curiously knotted cravat.

Sleeves, so far as may be gleaned at this date, are less formidable than in the past. Where the material allows they often have considerable fulness, but not of the nation leg variety, and the feeling for Russian and Moyen Age lines will probably steer us safely away from that monstrosity for the time being.

Of colors we have already said something, but the variety is endless.

Instead of fewer motion picture theatres with higher prices let us have hundreds of thousands of motion picture theatres with low prices, thus bringing sunshine into the lives of 75,000,000 or so of our population who are now deprived of wholesome entertainment because of the condition of their pockets.

The motion picture has been a mission, but the mission certainly is not alone to provide gorgeous spectacles for the two dollar ticket taker. Then too there is no reason so far as I can see why any theatre should be compelled to pay an extortionate or unfair price for pictures when by the exercise of a little common sense in the selection of the pictures might be kept down and kept down.

Mrs. Dessez and her associates in a letter which is being sent to women's clubs and other organizations throughout the country ask three questions bearing on the future of the movies. The questions are:

## Train Your Hair as an Actress Does

No class of people devotes as much time to beauty as do actresses, and naturally no class must be more careful to retain and develop their charms. Inquiry among them develops the information that in hair care they find it dangerous to shampoo with any makeshift hair cleanser. Instead they have studied to find the finest preparation made for shampooing and bringing out the beauty of the hair. The majority of them say that to enjoy the best hair wash and scalp stimulator that is known, get a package of canthox from your druggist; dissolve a teaspoonful in a cup of hot water and your shampoo is ready. It costs less than three cents for this amount. After its use the hair dries rapidly, with uniform color. Dandruff, excess oil and dirt are dissolved and entirely disappear. Your hair will be so fluffy that it will look much heavier than it is. Its lustre and softness will also delight you, while the stimulated scalp pains the head which insures hair growth.—Adv.



A Lanvin frock of brown zibeline, one by Jenny of black velvet and two suits, one by Cheruit and one by Martial Armand, all fur trimmed.

Russian, Italian, First Empire and Moyen Age All Furnish Suggestions and Combinations

and the frocks will show even more of this variety than do the coat costumes which are as usual at this season first in the public eye. Our domestic manufacturers have gone in for big coat collars more than for Russian collars, but they have caught the Russian note in many ways and have in their general wear frocks emphasized the straight line.

"The line descends." So an authority put it, with an eloquent, sweeping, downward gesture. "There will be fulness. There will necessarily be occasional flare; but one feels the difference. The lines do not expand. They descend."

## WOMEN SEEK BETTER AND CHEAPER MOVIES

A NEW association is being organized in New York by men and women who are interested in seeing to it that any person possessed of an extra dime may find a cheap and wholesome form of entertainment. The association is styled the Motion Picture Exhibitors' League.

afford to pay the prices demanded by big salaries and a thousand other combinations, even for fourth and fifth releases. Neither can he charge more for the five and ten cent rate is the greatest his own particular traffic will bear.

Mrs. G. A. Dessez of 160 West 160th street is one of the leaders in the movement, which has the support of the Federated Women's Clubs, the Anti-Saloon League and a dozen other organizations. During the last year Mrs. Dessez has been working with Mrs. Philip Speer of Staten Island in an effort to obtain better motion pictures for children. They have succeeded in having special children's programmes arranged at several hundred New York theatres.

"So for the last year or so the small exhibitor has felt the tail of the dog rapidly slipping through his fingers, while every minute the animal is threatening to leave him standing in the middle of the road with nothing to show for his work and worry and heartache but a bunch of hairs."

Alwyn Hall, Jr., one of the incorporators of the Motion Picture Exhibitors' League, said in discussing the movement: "In the last six months almost 400 motion picture theatres in New York State alone have been forced out of business. These are the figures of the Motion Picture Exhibitors' League. Why were they forced out? Simply because the smaller theatres could not afford to pay the prices demanded by the producers for their programmes, which usually include a so-called feature picture of five reels or so."

"But now the picture changes. The tragedy begins to develop into romance. These things are easy in the films and lightninglike changes are no more unusual in the undercurrents that wreck or save the little financial stake on motion picture waters than they are on the screen itself. As a good fairy has come to the rescue of the poor down-trodden small exhibitor, this good fairy has been stirring up women's clubs; she was an active lobbyist at the recent convention of the American Federation of Women's Clubs in this city; she has been arousing educators and the clergy. She has even carried the campaign to the point that an association is being formed the purpose of which is the resolve that the small motion picture exhibitor must not and shall not be driven out of the business that he has helped to make."

"The picture will stop here as an explanatory caption showing the phenomenon of a nationwide campaign for the financial success of a class whose usefulness, to all business interests and purposes, seemed to end with the discovery that there were people in this world, and enough of them, who would pay from 50 cents to \$2 to see a motion picture. The explanation lies in the remarkable discovery that the small motion picture exhibitor, inconspicuous as he may seem to the kings of the business, who think in terms of from five to eight reels, is after all a great moral agent for the regeneration of the world."

"He doesn't know he is that, of course, and it is doubtful if he would believe it if you told him. But the fact remains, according to social workers who have studied the question and had unexceptional opportunity to observe, wherever the small motion picture house flourishes the saloon is at the wane, crime is less and juvenile delinquency at a minimum."

"These statements will come as a surprise to those who recall the crusade of a few years ago on the part of social reformers against the motion picture houses; they were practically all small in those days. That many of them were not so well equipped and that all of them were better for wise regulation, is undeniable. But the right about change in front on the part of thoughtful social workers toward the small motion picture houses is due not so much to the results derived by this regulation as to the discovery that the evils of the business, while they were once easily eradicated and were outweighed by the beneficent heaven working slowly but none the less effectively for the greatest good for the greatest number."

The logic by which the small motion picture exhibitor has been placed upon a pedestal as an element of reform is simple. Just as the Roman Empire discovered that a medium of innocent amusement, such, for instance, as watching a few more Christians thrown to the lions, contributed to the happiness and contentment of the populace, so has the cheap movie contributed to lighten the dull drab of existence for countless thousands.

"The demand for relaxation is inherent in the race. The much catered to tired business man may have it along Broadway at a price. His brother of the pick and shovel until the advent of the movies was limited for his relaxation to the poor man's club."

"Now the logic is incontrovertible that when the tired workman is in a movie theatre he cannot well be in a saloon. Neither can the dime that goes for the thrills that come on the screen also go to purchase the drink that comes in a glass. And consideration of the census reports on average income will show that of the thousands who daily attend motion picture theatres the number who can afford 10 cents are in an immense number more than those who can afford \$1.50."

"Moreover, the motion picture theatre becomes a habit as fixed as the drink habit. This in the early days was one of the strongest arguments of its detractors. Now it is being used in its favor. For the class in which the drink habit works its greatest economic evil is not the class that can well support two such habits, each at a five or ten cent basis. One of the other has to go by the board eventually, and between the saloon and the motion picture theatre it is an unequal contest in which the cinema has all the better of the argument."

"In discussing their aims the promoters of the movement say: 'The motion picture business ranks fourth among the country's big industries. This was its position in 1915. It had passed the automobile and headed into the final lap with steel and the railroads. The cinema is one of the largest borrowers on short time paper in the New York bank. That means that the industry and the stability of the greatest financial powers in the land. The film world pays to its kings and queens the largest salaries of any business in the world. More than 15,000,000 local subjects help to make up the budget that pays the royal family of film land, the Chaplins, the Mary Pickfords, by the daily attendance at something like 18,000 picture theatres."

"Now, executing what in the technicality of the films is known as a 'cut back' observe on the screen the introductory picture of the one man in the industry to whom these enormous statistics bring no thrill of joy. He is the small motion picture exhibitor—the five, ten and fifteen cent movie man. This is the story of his tragedy. Properly filmed, it might be called the fable of the man who nursed a sick dog until it got so big and strong that he couldn't even hold on to the tip of its tail."

"That is the situation of the small exhibitor of motion pictures to-day, the man with a theatre seating from 100 to 500 persons at five cents in the afternoon and ten cents at night. He is confronted with this dilemma: With his limited seating capacity he cannot

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